

IT'S ONLY ROCK'N'ROLL

JULY

Vol. 1 , No. 4

FREE

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Concert Calendar

Starstruck

Texas Folklife Festival

Battle of Bands

Patti Smith Interview

Nick Lowe — Pure Popstar

record hole



2

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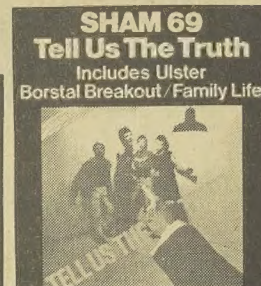
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Includes You Thrill Me
Kiss You All Over / Stay With Me
Never Gonna Stop
Exile/Mixed Emotions. These
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Truth. This English
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IT'S ONLY ROCK 'N' ROLL

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AUSTIN

- 7-6-AC/DC/YESTDAY & TODAY/ARTFUL
 DODGER/OPRY HOUSE
 7-21-COUNTRY GAZETTE/ARMADILLO
 7-23-REO SPEEDWAGON/RAINBOW/MAX
 WEBSTER/MUN. AUD.
 7-27-BOB MARLEY & WAILERS/ MUN. AUD.**
 **Tentative
 7-29-AMAZING RHYTHM ACES/ARMADILLO
 8-11&12-TODD RUNGREN & UTOPIA/ARMADILLO

CORPUS CHRISTI

- 7-6-AC/DC/YESTERDAY & TODAY/RITZ MUSIC HALL

DALLAS/FT. WORTH

- 7-16-KOOL JAZZ FESTIVAL/GLADIS KNIGHT &
 the PIPS/MAZE/LTD/others/TCCC
 7-23-FLEETWOOD MAC/STEVE MILLER BAND/
 BOB WELCH/others/COTTON BOWL

HELOTES

- 8-19&20-7th ANNUAL BEGGARS BANQUET

HOUSTON

- 7-13-REO/RAINBOW/MAX WEBSTER/COLISEUM
 7-15-BRUCE SPRINGSTEEN/COLISEUM
 7-19-ROLLING STONES/SAM HOUSTON COLISEUM
 STONES-----SOLD OUT

SAN ANTONIO

- 7-8-AC/DC/YESTERDAY & TODAY/ARTFUL
 DODGER/MUN. AUD.
 7-14-BRUCE SPRINGSTEEN/MUN. AUD.
 7-15-REO SPEEDWAGON/RAINBOW/MAX WEBSTER/
 MUN. AUD.
 7-20-O'JAY'S/MUN. AUD.



YESTERDAY & TODAY is on tour with AC/DC. Three Texas dates include Austin, Corpus and San Antonio. Y & T have just released STRUCK DOWN, their second London album. Check out the CONCERT CALENDER for concert dates.



Rainbow

LONG LIVE ROCK AND ROLL say RAINBOW headed by guitarist Ritchie Blackmore. Recently England's "Sounds" magazine printed its 1977 music poll. The results listed Blackmore best guitarist and the songwriting partnership of Blackmore and lead singer Ronnie Dio as best composers. RAINBOW is now touring with REO SPEEDWAGON and MAX WEBSTER.



Don't miss BRUCE SPRINGSTEEN'S first San Antonio show July 14 at the Municipal Auditorium. Tickets are still available in S.A., San Marcos and Austin for \$7.75 and \$7.25.

BEGGAR'S BANQUET--The 7th annual B' B will be August 19 & 20. Tickets will be \$2 advance and \$4 at the gate.

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In Concert



Bob never Welches in Performance

by Monte Martinez

Bob Welch opened the show for Heart, a task not many performers would relish. But Welch, by playing many of his songs from his still hot album French Kiss, swayed the Heart-favoring crowd his way for the time he was on. "Ebony Eyes" and "Hot Love Cold World" among other crowd-pleasers.



Those who did not attend Heart's dynamic 90 minute offering of musical delight will hear many tales from those who did. The days preceding Heart's rock show, ticket sales were steady but slow. As the female lead rock group drove towards Texas, San Antonio drew closer to Heart. June 16, "Ladies and Gentlemen, Heart!"

With lights dimmed, drummer Michael Derrosier opened up the show with literally pulsating Heartbeat drumming while keyboardist Howard Leese and bassist Steven Fossen joined in on percussion, congas and

then their respective instruments. Nancy Wilson then began strumming her acoustic guitar with hard rhythmic strokes while the mood lighting remained present. Without bombs bursting in air lead guitarist Roger Fischer tore across from stage left to upfront right stage with his wireless guitar crying out. From out of the dark appeared the captivating lead singer Ann Wilson. Heart's beat was felt throughout the Municipal Auditorium's enthusiastic crowd.

The presence of two of the most beautiful women in rock & roll, Ann and Nancy Wilson, were all the frills Heart needed. Their set see-sawed between driving rock numbers and soft ballads.

Continued on page 11



Ray Charles — Soul Survivor

June 29- TURTLE CREEK

by Ron Young

The genius - Ray Charles bobbed and bopped onto the stage at Turtle Creek Country Club wearing his everpresent wrap-around shades and flashing his pearly whites. Charles basked in the spotlight as the sell-out crowd gave him an ovation. He eased onto the piano bench and slid into "Let the Good Times Roll". Ray's voice sounded

tight and pinched behind the blaring orchestra, but it was Ray Charles. "Georgia" was next and Ray's ultimate version had the audience entranced. With "Am I Blue" the 47 year old singer shook the Joe Cocker in him and sang more full-throated than before proving that although there was snow on the roof, there was still fire in the furnace.

The Raylettes, his "sweet young things", joined him halfway through the show and they performed "Cryin' Time", "Guess Who I Saw Today" and "I Can See Clearly Now" (the last from his new LP True To Life). Suddenly technical problems developed and the mikes went dead. However, Charles joked and bantered with the crowd and continued to sing. The mikes came back on immediately when Ray began "What'd I Say". He said, "Man, that's power!"

Charles launched into a medley of his songs towards the end of his 50-minute set but his orchestra seemed unable to follow his whims and the show fell apart rather than ended. There was no encore much to the disappointment of the turquoise-laden, double knit crowd. At \$13.50 per ducat they couldn't be blamed either. The whole performance was polite almost to the point of being sterile but the crowd was just as reserved. One tended to wonder if Ray Charles hadn't souled-out. I myself applauded for what Charles had done for music in the past, not this particular performance.

After the show I asked Ray if the new album he was doing was any change from past efforts and was he using a rock format to rejuvenate and get back to a more basic and leaner style. "The new album I'm doing is called LP for love and peace. As far as using a rock band goes I'm sticking to the orchestra. But basic! I've always been basic and always changin'."

by Ron Young

Randy's Rodeo, June 30, 1978

Patti Smith-poetess, seductress and rock'n'roll shawoman rolled into San Antonio on the heat waves for a concert at Randy's, sponsored by Stone City.

U.K. Squeeze, from England, opened the show with their own inimitable style of rock. The group performed a set that blew hot and cold. Some of the songs that did hold the sparse crowd's attention were "Get Smart", "Bang Bang" and "First Thing Wrong" off their premiere LP. The group is more talented than their 'punk' image suggests and they'll probably make more than a dent in rock'n'roll.

Rock'N'Roll Forever Will Stand

"I haven't fucked much with the past," Patti Smith read from her new book of poems Babel, "but I've fucked plenty with the future." Then with the guitars of Lenny Kaye and Ivan Kral slashing the air The Patti Smith Group tore into "Rock'N' Roll Nigger". Patti's impassioned vocals cast a spell over the audience and she had them under her thumb the rest of the evening. Though there were only about 700 there to see her they were hard-core fans. All lean and no fat. Just like her music.

The PS Group ran through the entire Easter album and performed "Kimberly", "Redondo Beach" and "Land" off Horses as well as "Radio Ethiopia". They also covered some rock classics delivering them with raw, vital energy: "The Kids Are Alright", "My Generation", "Gloria", "Time Is On My Side" and a Lennon tune. Perhaps the most emotion-charged moment of the night came when 31 year old Patti,

photo by Robbin Cresswell



before kicking off "Time Is On My Side", screamed in defiance, "Fuck the clock!" Her hit single "Because The Night" signaled the evenings end. For an encore she delivered "You Light Up My Life" as a half serious gesture to her fans.

Rock'n'roll may not save the world but The Patti Smith Group will continue to fight the good fight. 'Til Victory!

THE PATTI SMITH GROUP INTERVIEW

by Karen Koch

Following an autographing session at ZEBRA RECORDS in Austin, June 28th, Ron Young, Robbin Cresswell and I were granted an interview with members of the Patti Smith Group at the SHERATON CREST HOTEL. We found them to be extremely receptive and we got an interesting and lengthy interview. This is part one of two.

NO BULLSHIT

It's Only Rock and Roll (RNR): How's the Texas Tour going so far?

Lenny Kaye (lead guitarist): We love Texas. The kids are really with you. You have this sense that you don't have to go out there and prove a whole bunch of bullshit before you can start playing.

Jay Dee Daugherty (drummer): Other places in the country where you've never played before you have to go through a lot of acceptance with the audience and over extend yourself in unnecessary ways to prove yourself. But here in Texas, everybody is so friendly and outgoing, you don't have to go through the usual bull.

RNR: How does it feel to be a success and have people all over getting off to your music?

Patti: Well, it's not all just like that. I get real excited and I'm real happy but I'm pretty much a reflection of the people around me. It's not that I lose my identity, it's just that I believe in energy exchange. When I walk out on stage and everybody's smiling and laughing and all excited, I can feel it and I get excited like a little kid. It reflects in the way that I perform. It has a lot to do about why I like Texas. There's that real positive, unabashed, unashamed...it's like, not bullshitting around.

RNR: U.K. Squeeze is on tour with you. Is that the whole tour or just the Texas Tour?



photo by Robbin Cresswell

This is not Olivia Newton John.

Lenny: Just the Texas Tour. We would have put local Texas bands on our bill but we didn't know of any. That's one of the things we're doing down here. Last night in Dallas we found a really cool group called Lick who we jammed with and stuff.

FILM

RNR: We heard that you opened your set in Houston with a 10 minute film.

Patti: It's a film I did with Robert Mapplethorpe. It's called "Still Moving". It's an exploration into like good and evil--male and female. The exploration of one in a very short time going through a twin birth, both a female birth and a male birth, angelic birth. (pause) That's not even right. I suppose what it is is... It's hard to explain what it is but I'm trying.

RNR: Is it a film that you thought up?

Patti: Well, it was just improvised. Robert Mapplethorpe is the guy that shot the cover of Horses. He's an artist I've been working with for about twelve years. You know the insert inside Easter where it has the pictures of me blindfolded--they are stills from the movie.

RNR: Would you like to get into filmmaking?

Patti: I think that film is obviously the next step for a band like us

because we're interested in extending our work to its fullest potential. I feel that a lot of the way we perform is almost like a human movie.

RNR: Do you have a favorite filmmaker?

Patti: I like a lot of the European New Wave guys like Goddard, Pasolini, Rivet. As far as Americans, I like Roger Corman but I really haven't learned to appreciate the new wave American cinema makers yet like Brian DePalma and those guys. I like "Mean Streets" a lot. I love "Taxi Driver". Yeah, I love Scorsese.

RNR: How about John Waters?

Patti: Nooo....It's like the really unpleasant side of Fellini.

BOOTLEGS

RNR: Do you have any plans for a live album?

Lenny: We have several live albums actually. Most of them are illegal, however, we do think of them as live albums.

Patti: As a matter of fact, there are fourteen bootlegs right now, all live.

Lenny: We even have half a legal live album out now because in France "Hey Joe" was reissued on a twelve inch single with twenty minutes of "Radio Ethiopia" from CBGB's on the flip side.

ARTISTIC FREEDOM

RNR: Are you going to try to do some more production?

Lenny: Well, we have this record label Mer which we're moving very slowly with at the present because we have a minimum of time to deal with it. All of us have special projects plus there are a lot of bands that need an outlet that's going to give them the highest amount of artistic freedom that's possible.

RNR: Do you think you will have to compromise much to get more radio play?

Patti: We happen to have a hit single on the radio right now and that was without compromise. I don't think about compromise, it just isn't a word in our vocabulary. We're dealing in communication. An artist, unless you're such a romantic eccentric that you believe that the only people that should see your work is you and God in the attic, should know that the place for one's work is in the streets. We are communicating with the people in the streets--those people that walk down the streets with a transistor radio plastered to their ear. And we didn't compromise or do anything except move in our natural fashion.

Lenny: We've been together as a rock and roll band for almost four years. We're proud because we've gotten through with our ideals intact. To me that's more important than having a hit single. The fact that we've gotten so far as we have being a pure, idealistic band is fantastic.

RNR: How do you and Lenny feel about being voted amongst the top 100 guitar players in Guitar Player magazine?

Patti: I was thrilled. I voted for myself! Actually, I voted for Tom Verlain.

RNR: Did Lenny teach you how to play guitar?

Patti: He was one of my masters. Nobody taught me, I taught myself. I'd say the three people I got the most from was Lenny, Jimmy Hendrix and Tom Verlain.

RNR: How long ago did you start playing?

Patti: Well, with the band--I don't know.

Jay Dee: In about '76.

Patti: In Cleveland on "My Generation".

Lenny: The first time you played was on "Gloria" as a matter of fact. This is like a real heavy story--"Gloria" began as a vehicle for Patti to play bass on. The way it started out is DMV taught her these two notes, E and D and over that...

Patti: I got so scared!

Lenny: And over that we put that poem "Oath".

Patti: Yeah, I remember!

Lenny: That's right and then we added it onto "Gloria" because it was almost the same thing.

Patti: And you know what, my Big Debut--I was playing Richard Hell's guitar, and I was real excited and then the time came and I got stage fright and couldn't play. I couldn't do anything. And then when I finally did, I got so nuts. It became very clear to the guys that they had better not give me a specific part--it was just much better to give me a lead.

RNR: Do you have any plans to party here in Austin tonight?

Lenny: Yeah, we're planning to go out to RAUL's tonight. We're hoping to have a big party.

RNR: They don't serve food there though.

Lenny: There's only one kind of food I'm interested in and that's the walking kind...(heh,heh).

RNR: Is that why you got in this rock and roll band in the first place?



Patti, Ivan, Lenny, Bruce and Jay Dee in hat at Zebra Records, Austin.

Lenny: Well, basically, yes. There were a multitude of reasons--some of which are pure others of which are carnal. I try to live up to both of them.

RNR: Do you care about reviews--do you read much press?

Patti: Sometimes. I care only in that I feel sad if I feel that the person writing the article doesn't care. Not about me or the group, but about rock and roll. I hate to see people enter into it and get power but that have no love for it and no desire to see it as one of the saving graces of the future. That stuff makes me feel bad. Otherwise, it's just funny. We usually have a good laugh at most of the stuff they write.

Next Issue: The Patti Smith Group talks about the state of rock and roll, an album with William Borrough, Bob Dylan and the Bible and how their songs are created.

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TEXAS FOLKLIFE

by Robbin Cresswell

August 3-6 will be the dates this year for the 7th annual TEXAS FOLKLIFE FESTIVAL.

The festival first opened its gates on September 7, 1972. The idea of a festival was a result of a trip to Washington, D.C. The Smithsonian Institute had featured Texas in the 2nd Festival of American Folklife. Institute of Texan Cultures's staff took 125 Texans to Washington for the event and when they returned the staff was ready to present the folks back home with a festival.

Many different foods representing ethnic groups which helped settle The Lone Star State will be offered with the purchase of a coupon.

Enjoy some Swedish meatballs, or how about Japanese teriyaki or Wendish koch kaese on kimmelbrot noodles.

If it's entertainment you want check out some of the 1500 singers, musicians and dancers that will be performing on the Festival's eight stages.

One group to check out this year will be the Houston based group Hickory. This group can get into some old Texas Swing or mellow into "progressive country."

Arts and crafts will be displayed throughout the festival grounds and festival goers will also have a good time participating in this year's contest like the watermelon seed spitting contest, or how about chicken flying contest.

Tickets are \$10 a book for four adults and \$3 for four children when bought in advance. Thursday, August 3, gates will open at 5 p.m. Other festival days gates will open from noon till 11 p.m.



Texas Battle of the Bands

by Robbin Cresswell

Lone Star beer in association with The Texxas World Music Festival sponsored the BATTLE OF THE BANDS.

Fifteen Texas cities participated in the first annual B of B's. Groups entering submitted an unmarked tape of three songs to local radio stations to be judged. Five groups were then chosen from each city.

San Antonio bands were KANDI, H₂ OCEAN, RAZZ, HEYOKA and CRYSTAL. The battle in San Antonio took place at Municipal Auditorium and rock fans were given free tickets from KMAC/KISS radio.

Each band performed 30 minute sets. Five minutes after the last band finished, KMAC/KISS personality Joe Anthony announced HEYOKA the San Antonio champions.



Everyone involved with HEYOKA was excited including manager Bill Angelini. Angelini stated, "It's been a long three years and alot of hard work."

Like so many other rock bands, HEYOKA started playing in small local clubs but has expanded. Now the group is now playing in larger halls and has been an opening act for SAMMY HAGAR, LEGS DIAMOND and RUSH.

HEYOKA won \$300 for travel money up to Dallas to compete with finalist from others Texas cities on June 30.

Unfortunately, the group opened at the Coliseum in Dallas and ended up being more of a sound check for the other groups. BLACKSTONE, a group out of Amarillo, took first honors. They received \$20,000 in cash to be used to present Polydor Records

with a tape. Second place went to HAZE out Houston and third place to FIRST RUSH from the Dallas area.

Although HEYOKA was a bit let down, the group came back Sunday, July 2, to play at the Auditorium in front of HEAD FIRST and VAN HALEN. It's good to be back home again.

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ALL TYPES OF MUSIC FOR ALL OCCASIONS

Vince Vance & The Valiants

by Monte Martinez

"The Best Muther-Humpin' Rock & Roll Band in the Business." The fanatical voice over the P.A. announces. As you wait to see what all the rock & roll commotion is about, people all around you are radiating excitement. You remember what little you were told: sit up front at your own risk, watch out for bug eyes and smoke, smoke that cigarette, better bring a carton!

The astounding Andy Stone, Buzzy Beano, Tchoupitoulas, Maxwell Nova, Professor Sid, Drumming Duffy, Speedo Ray Earl, and the original punk, "The Hood", are Vince Vance and the Valiants. This strange brew of musicians display their musical abilities like "The Hood", resident sex symbol of the band, displays his outfit; incredibly tight! There are many medleys of songs that blend from one to another. Their music extends itself into many styles: gracefulness—ala Beach Boys, energy akin to that of the Ramones, the charisma of a Las Vegas bump & grind and most of all getting back into the fun of rock & roll.

cont. from pg.

Most of these musicians played various instruments, intertwining instrumental breaks in their songs, which kept the audience totally stimulated.

There are not many eccentric acts left for a rock & roll band to perform on stage that are original and unexploited. What therefore is left are the band members stage presence, a well-timed and song oriented light show, and appropriately propped stage and the magic of the band's music. Heart's extremely tight musical show reflected this approach.

To detail which songs the group performed, with certain exceptions, does not capture the flow of good vibrations that the vivid act from Seattle displayed. All of their singles were played with real zest. Ann Wilson continually pranced across the stage, while singing with incredible voice fluctuation that is Heart's most identifiable sound.

"Barracuda", "Magic Man" and "Crazy On You" were the crowd's favorites and they reacted fervently to "High Times" and "Mythal Winds" Heart's two newest songs

Vegas Rock'n'Roll

PROFESSIONALISM

The Valiants will always get their "rocks off" doing club acts. Getting you, the audience, to participate is a desire they thrive on. The group weaves a web of enticing roots of rock & roll music interlaced with incredibly blunt humor. Attending one of their performances of two sets is usually priced at \$5.00 per person and according to anyone who's seen them, it's well worth the price. Vince Vance and the Valiants' reputation for fine, unique entertainment is growing intensely. Club owners can only benefit from engaging them, financially, as well as through experiencing their professionalism.

The less you know about this group before you see them, the more entertained you'll be, say no more. What you've read here is just technicality. Now you'd better go see them or else "we'll kill your grandmother!"



BETWEEN THE BUNS

You are like good junk food—
Too many empty calories.
I climb out my window
Secretly at night
And take advantage
Of your drive-through service.

sig

from their forthcoming album. The crowds energetic reaction brought Heart out for a two song encore of "White Lightning and Wine" and led Zeplin's "Rock and Roll" plus a second encore of "Without You" dedicated "just for you guys" by the alluring Ann Wilson. Until the group returns to SA - "It's a Heartache".

Star Struck/Nitro TNT Rock

by Dean Friedman

Player's Retreat was the scene of a rock'n'roll party featuring Starstruck and Nitro.

Corpus Christi is the home base for Nitro, and though they have played throughout the Lone Star State, this was their first gig in San Antonio.

The first part of their 90 minute set consisted of heavy metal tunes from bands such as Budgie, Van Halen, and Rush. The growing audience slowly warmed to the Texas coast rockers.

Guitarist Greg Nickson is the driving force of Nitro, shooting straight from the hip and connecting with powerful electric blasts. Despite a mean case of sunburn, Nickson was able to display his heavy metal talents well enough to win over the Player's Retreat crowd.

"It's great playing for a rock'n'roll crowd", Nickson excitedly told me after the set was over.

The group wrapped it up with four original songs including the instantly catchy "Melody". These originals indicate that Nitro has songwriting ability, and that we will be hearing more from them in the future.



photo by Kohl

NITRO at Players Retreat

The heart of Starstruck's popularity seems to be their ability to stay "in touch" with the musical tastes of their audience. The Player's Retreat crowd enjoys a rock'n'roll band that can get them on their feet, and Starstruck supplies the power and the beat necessary to boogie to.



photo by Robbin Cresswell

Starstruck at Players Retreat

The bands tight rythm section keeps the beat going strong throughout the show.

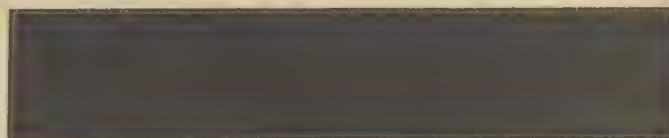
Immediately before Starstruck took the stage at midnight an air of excitement gripped the club, and the band walked onto a dark stage with the crowd ready to go.

The band covered tunes in the Legs Diamond/Judas Priest tradition, with killer drumming from Alan White coming to the forefront immediately. Starstruck's sound was more predictable than Nitro's, though there was no lack of energy on their part.

While Nitro's standout was their guitarist, lead vocalist Eli Flores (whose mother was in the audience) and drummer White were the prime movers in Starstruck.

Both of these bands are young, and trying to carve names for themselves. Nitro came to San Antonio through the efforts of Starstruck, and this cooperation between musicians is encouraging. Local musicians such as Chris Holzhaus, Ultra's Bubba Schleuning and members of Razz turned out for the gig, and there was a general camaraderie that built throughout the evening.

The local rock scene is starting to mature, and the Player's Retreat, Starstruck and Nitro helped it along with their joint venture. Here's to many more!!!



Mannequin – Not For Dummies

by Ron Young

What is Mannequin? They're a group intent on expressing its ideas without selling out for the sake of money. The group goes back 2 1/2 years. They've played only once in that time but feel that they're finally ready to perform live. Gary Davenport, the group's guitarist and spokesman, explained why it's taken so long to reach the performance stage.

"We've had a difficult time finding musicians in San Antonio who are into our style of music. We're not a typical rock band. Our music is a blend of rock, jazz and classical. I guess our main influences are John Cale, Metro and although it doesn't show, Eno. Most people in SA don't know John Cale from J. J. Cale. This current line-up is our second group of musicians. These guys aren't just sitting in. They're willing to take chances with the music. Most musicians in this town would rather play in typical rock bands and do stuff that there's already an audience for."



Ed Sams and Kurt Otto not pictured.

HEAD FIRST GIG

Mannequin's music could be described as conceptual. Slides are added as a visual effect to coordinate with ideas expressed in there songs. The group members are: Davenport guitar, string synthesizers and vocals; Frank Garcia drums, vocals; Steve Sanchez bass, vocals; Kurt Otto lead guitar and synthesizer; Ed Sams tenor sax, clarinet; Mark Chaption guitar and vocals.

At the moment the band is recording some of their original songs: "In America There's Everything", "Same Old Story" and "Scattered Thoughts". The bulk of the writing is done by Gary, Mark and Steve with contributions from Frank and Ed.

Mannequin will be playing its first gig July 13, opening for The Next at the HEAD FIRST CLUB. They will also perform their brand of music at RAUL'S in Austin. Hopes for their future is high but when asked if he thought SA was ready for them yet Davenport said, "We'd like to stay here because SA is a big rock city but if not we'll end up in Europe because the audiences are more in tune to our type of music."

San Antonio, along with Cleveland, is one of rocks strongholds. There's no telling how much great local rock talent has been forced to hide. Hopefully it will now begin to emerge from the darkness.

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DAVE'S DUSTY DISCS

by David Frost

A few years ago, I had the following conversation with a record dealer in Ohio:

David: "I heard that Val Shively paid \$200 for a copy of 'Baby It's You'; how come I only got \$75 when I sold a copy?"

Les: "Because yours was on Chance Records; the one he bought was on Vee-Jay."

That may not tell you much, and you're probably wondering why either record was worth more than a dollar. I mean, a crummy old 45 for two hundred bucks? What's going on here?

What's going on is the bizarre world of "rare records". I'll explain as best I can, but be forewarned that it doesn't always make much sense.

(1) "Baby It's You" is a "doo-wop" vocal group record from the early days of rock'n'roll. Val Shively has the world's biggest collection of vocal group records and "Baby It's You" is one of the few that he still needed. Any record is "worth" only what you or someone else will pay for it. Shively wanted it badly enough that it was "worth" \$200 to him. In economic terms, he had a demand for that record.

(2) While it's easy to conclude that Shively was crazy, and maybe he was, several other collectors would've done the same thing because they love doo-wop music. I'm not even gonna try to explain "love", but the phenomenon does exist and it's definitely a factor in rare records. If you love a particular record, reason and prudence step aside when you have an opportunity to acquire a copy.

(3) Obviously, "Baby It's You" is in very short supply, else Shively could've looked around and bought it for less money. Why the short supply? The record was aimed at a small market (black folks and a few white kids) at a time (1953) when most potential buyers didn't own phonographs that could play 45's---the dominate mode was still 78 rpm. Few copies were pressed on 45 rpm and Chance, a small outfit in Chicago, had a very spotty distribution network. As for the copy that Shively bought, Vee-Jay was an even smaller company than Chance. "Baby It's You", an early Vee-Jay release (#101), was distributed only in Chicago---again, in extremely limited quantity on 45 rpm. It was hard enough to find the damn record in 1953 and almost impossible to find it today.

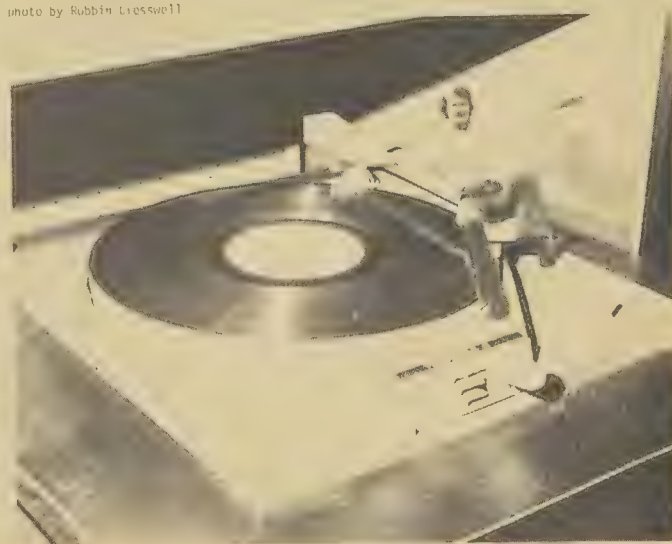
(4) Now, if Shively simply wanted to listen to "Baby It's You", there'd be no problem. It's available on LP (\$6), as a reproduction (\$3), and as a reissue (\$1), and they all sound the same. Collectors, though, insist on the original issue of a record wherever possible, and the record was originally issued as Vee-Jay #101. The Chance issue (#1141) is ok because it was legitimately leased from Vee-Jay and marketed at the same time. Thus, Chance #1141 is "original", but not as original as Vee-Jay #101.

(5) Finally, a word about aesthetics. "Baby It's You" is a beautiful record that should've sold much better than it did in 1953. (I moved a copy because I found two of them, and kept the other.) Unfortunately, "serious" collectors often lose sight of quality and they want to have every doo-wop record regardless of how good or bad it sounds. "The Stars Will Remember", for instance, is garbage but it's "worth" as much as "Baby It's You". Doo-wop collectors want it simply because it's rare, and it's rare because everyone hated it back in 1955 and it rotted on the shelves of record stores. I can't figure it; you tell me.

This is admittedly an extreme example. A record need not be expensive to be collectable. Most of the records in my collection have one or two fewer zeros in their "price" than does Vee-Jay #101. In virtually all cases, though, the factors of supply, demand, originality, aesthetics and love (or craziness) dictate the value of old records.

David Frost-Backbeat Show
KRTU Tues. 9-10 PM.

photo by Rubbin' Lisswell



Nick Lowe: Pure Pop

by Ron Young

After trying to make a living from rock'n'roll for eight years Nick Lowe, at 29, may finally be headed for at least minor stardom. His first solo album, Pure Pop For Now People, was well received by most critics and his recent tour with Elvis Costello has helped boost his record sales in the U.S. As producer of such new talents as Elvis Costello and Graham Parker, Lowe is much in demand and it seems that he can go in any direction he chooses and write his own ticket too. Lowe is England's answer to Todd Rundgren. This is part two of an interview that began in our last issue.

Stiff Records, a small independent label in England, was a catalyst in helping the New Wave scene to evolve. Nick played a large part in that venture. "Well, Jake Riviera (now Nick's and Elvis' manager) first started it and because I was sharing an apartment with him we were both in it. So I used to hustle to get talent, although we didn't really sign anyone because we really didn't have a label. Everyone said that it couldn't be done. That was the main thing. They said 'You'll never get hit records.' And that is the name of the game. Then after we did get a lot of hits and we did prove the point Stiff began attracting a lot of no-talents who were just posing. Then I felt very uncomfortable suddenly. But at first I felt proud to be with Stiff. But then all these bozos came in and it became very elitist and snobby to say you were with Stiff. From my point of view I wanted to do something new. We'd proved the point and I didn't like the way it was developing. We didn't leave to go anywhere else. People weren't exactly thundering a path to my door to sign me up. It was just time to move. Jake's quote on it is that he didn't want to end up the managing director of Stax, which is where he saw it going." (Laughter)

Lowe's chief asset is that he can make three-minute hit singles like Roger Corman can make good B movies. That's a talent highly valued in the music business. "It's ideas really," Nick enthused. "That's what I've got is loads of ideas! That's what I do best. I think the people that like my records and the ones I'm involved in is that no matter what, say, Elvis and I do

next album they won't go 'Whoa, they've strayed off the path and blown it!' They realize it's not that important. It's just ideas. I think I can make good records if I don't take it too seriously, because then you start forcing it and it sounds phony. You can pick it out a mile away. It has to be believable and have a touch of humor to it...and piles of sex. That's why the Beatles, Stones and Elvis Presley were so good. The best rock music has always been like that. It's the stuff that takes itself too seriously which I think is garbage."



The Basher's Philosophy

"My philosophy to recording is to bash it down and then tart it up later in the mix. I don't make records for musicians or people in the music business. Because I've found out that the people who buy my records or albums by people I produce haven't got big expensive stereos. So I make records that sound dynamite on shitty stereos at very low volume. It's my specialty. What I try to do is make records which you don't have to be a musician to understand. And this entails capturing something on record that all the rehearsal in the world can't guarantee that you'll get. Something very spontaneous and special and I don't think you get that by spending three days trying to get a snare-drum sound. So what I do is set up the mikes and get, as near as possible, the people to sing at the same time. Elvis is especially good at this because they just set up and sit round and he sings into the mike. The record comes out with all the solos and everything on it as opposed to overdubbing. The more you overdub the more sterile it gets and it's nothing you can put your finger on. You can't say 'This record sounds sterile because.' I think there's a psychological element involved, one of believeability. It's something that you can't plan. The best records that I've ever had anything to do with have all had that. You can only get that by three takes. If I can't get it in three takes I'll move on to something else."

"But I'm not 'the single man' as everyone calls me. Otherwise I'd be The Bee Gees or Fleetwood Mac. What I like doing on my own records is using that singles format, hooks and all that, but putting it slightly out of phase to where the word'll be about something weird. For instance 'Marie Provost' off Pure Pop is a catchy, easy strum-along tune. But the words are about the actress who got eaten by her dog. And if you heard it coming out of the radio you probably wouldn't even listen to the words. But if you did you'd go, 'What's he saying?' (Laughter) It's not quite right and a bit satirical."

Elvis' Records

Lowe was supposed to produce another album for Dr. Feelgood but has since decided against it. "I wouldn't do the Feelgoods again because normally I don't like working with anybody twice unless they're of the same opinion of making records as I am, which is not to get stuck in one rut."

You know, to really diversify. That's why I like working with Elvis so much because he's always ready to change his approach. But basically I just get bored so quickly and the only records that I can produce successfully are those that I'm really into. That I believe in. I could never produce for a living, though I've had a few offers since the records I've done have been in the charts. But they're mainly from people who want to sound like Elvis or Graham Parker or The Damned. But I couldn't do just producing because it's so tedious. Although, I put so much into it that regardless of whether it's my record or Graham's or Elvis' I get just as pleased if it does well."

"Radio Radio", Elvis Costello's lambaste at the medium, which is the critics favorite song off This Years Model, was not on the import LP. "We almost didn't record 'Radio Radio' because I thought it was a lousy song. A real dumper song with all that 'anesthetize your mind' crap. And Elvis said, 'Ok, there's a million more wherethat came from.' Because he plays me tunes and he's so good that I don't feel any qualms about telling him if the bit doesn't cut it. But if he thinks it does he'll say 'You wait and see'. It's sort of a give and take thing. But we did it at a CBS convention in New Orleans and everyone was saying 'Great Nick. Can't wait to hear that 'Radio Radio!'. And a couple of people nearly had heart failure when I told them we weren't recording it. (Laughter) So I thought I'd better do it. But we didn't put it out in England because it's too corny for there. But it's a real good record."

Before the interview was over Nick told us who he liked lately in America. "I really like Cheap Trick. Killer album. Really demon! Especially that cut 'Surrender'. Gonna be huge in England! Another guy I like is George Thorogood and The Destroyers. I really like Springsteen too. I saw him when he came to London after that big hype, which is one thing guaranteed to turn people off in England. I went expecting not to like it. Just went to watch him die. But he was just dynamite! Usually I can only watch two or three numbers. But I watched all of him and I thought he was really great and stylish. There are a lot of American bands that are big over here like Aerosmith and Kiss. They couldn't fill a bath in England. Ted Nugent I've heard a lot about but I've only seen him recently on TV on that California Jam. When the film started I thought it was going to be tremendous. But I thought the whole thing was

about as aggressive as a Barbara Walters interview or a box of used Kleenex." (Laughter)

Nick Lowe is a pure pop genius who "makes today's music today". He's helped to put a lot of vim and vigor back into rock-'n'-roll and we need a few more like him.



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WHO'LL BE THE NEXT IN LINE?

by Karen Koch

The Next is the latest in a series of Austin punk bands to debut at RAUL'S. The four-member band got an enthusiastic reception two weeks ago when they opened for The Violators. Their stage presence was dynamic and their unbounded, Ramones-like energy got people out of their chairs and onto the dance floor.

They performed all original songs save one, Bob Marley's "No Woman No Cry". According to their guitarist Skip Seven, that's the only copy song they do because it helps change the pace of the set and is not by any new wave artist. "I don't believe in doing copy material of current new wave bands," he explains, "because the whole idea of New Wave is to come out on your own."

Clearly, their most popular song is "I'm Not Mr. Wonderful": "I'm surprising everyone/ When am I going to do the right thing?/ I don't have to give an explanation/ I'm just trying to survive in an insane nation."

Speaking of survival, singer, Ty Gavin, doesn't feel as though The Next is polished yet but that the band couldn't wait any longer to go public. "We're losing money", he confides. "Hell, last week we didn't have anything to eat."

Hopefully, this band will be next in line for a few good breaks...they deserve it.



NEXT ISSUE

PATTI SMITH INTERVIEW PART II

AC/DC/YESTERDAY & TODAY

JOE ANTHONY

SPRINGSTEEN/REO/BLACKMORE

HOT WAX

by Ron Young



Bruce Springsteen/Darkness on the Edge of Town/Columbia

It's been nearly three years since Born To Run. During those three years Bruce struggled over legal hassles with former manager Mike Appel and fought the pressures of getting this album out. It's been so long now that he's got the added pressure of a comeback to contend with. Also, many new listeners may think he's Meatloaf, or worse yet, a Meatloaf imitator instead of the other way around.

Like Van Morrison's last album after his three-year layoff (Period of Transition) Springsteen's newest is just as big a disappointment, because his fans have come to expect more. Especially after so much water has passed under the bridge-and so much promise.

Springsteen's latest is a lot like his new clean-shaven look. The scruffy beard is gone, but like Sampson's hair so is a lot more. The urgent vocals seem weary and strident now. The majestic

Spector-style production too familiar. The melodies are tired horses rebuilt from used parts. There's no new direction or daring giant steps taken here either. The songs themselves are too weak for a Springsteen album. There's no street opera like "Jun-

gleland". No powerhouse single like "Born To Run". No classic spirited rockers as good as "Backstreets" and "Thunder Road". Bruce gave his best stuff to Robert Gordon ("Fire") and Patti Smith (the music to "Because the Night"). The worst thing about the album is that the over-age street hoodlum still haunts the same mean neighborhood like a ghost of his former self. He's on all too familiar turf by now. The "future of rock'n'roll" has given himself no room to grow. Next stop Dionville.

A sadness and a subdued energy pervades Darkness on the Edge of Town like a burned-out lamppost. Springsteen's great band is still intact though and there's more invigorating guitar here than I'd ever hoped he'd play. However, even these are only slight saving graces. The spirit of Bruce's former self is only raised a couple of times on the record and the ponderously paced "Something in the Night" (which I've heard about for so long my ears were drooling) is not one of them. "Adam Raised a Cain" Springsteen's retelling of the East of Eden tale and the scintillating rocker "Candy's Room", about a high-priced hooker only Bruce can really have, are the only moments of rock'n'roll glory on this whole damned album! The legal battles seem to have taken their toll on our hero. Bruce should've included Bobby Fuller's "I Fought the Law and the Law Won".

No one's stolen Springsteen's thunder it's just less potent now. And I'm (almost) sure he's still as great as ever in concert. But perhaps his fans have made him out to be a rock'n'roll god and expect too much from him. This album proves Springsteen to be only human. And when it comes down to it he's still a rock'n'roll hero of the first degree. Me? I'm just another rock critic.**/



Mink DeVille/Return
To Magenta/Capitol

Willy DeVille's tough and cocky Spanish stroller image is the main ingredient that makes this band work. His expert vocals, which can be raucous at one moment and the next be sensitive and passionate, plus his songwriting ability are showcased in a taut group of excellent musicians who know enough to stay in the background. This is Mink's second LP and is a better and more varied work. Jack Nitzsche (of Phil Spector fame) again produces. "Guardian Angel", "I Broke That Promise", David Forman's "'A' Train Lady" and "Soul Twist" with its pulsating sax-line are standouts. This is the band that Southside Johnny & The Asbury Jukes want to be.**

Cheap Trick/Heaven
Tonight/Epic

If Flo and Eddy had invented these guys I wouldn't be surprised. The Dead End Kid look-alike, guitarist Rick Nielsen and drummer Bun E. Carlos' dapper insurance salesman appearance combined with the pretty boy images of bassist Tom Petersson and vocalist extraordinaire Robin Zander is a little strange, but it works. Nielsen is the best and most interesting guitarist I've heard in years. He writes weird and wildly funny tongue-in-cheek lyrics wrapped up in the best combination of pop and hard rock. With three LPs out these guys should be bigger than they are. If "Surrender" isn't a hit I'll eat my Nick Lowe LP. Other best cuts: "On The Radio", "Takin' Me Back" and "On Top of the World".**

The Kinks/Misfits/Arista

Ray Davies and The Kinks can do no wrong. Swiftian wit and insight abound as on all previous works. The group's musical prowess shines brighter with each passing year. The new songs are even better than those on last years' highly acclaimed Sleepwalker. It holds up better after several listenings too. "Hay Fever", a witty rocker, is a hit single if Arista will release it. A must LP. God save The Kinks.**

Graham Parker & The
Rumour/The Parkerrilla/
Mercury

The cover's very imaginative but the record is totally unnecessary at this time. Parker has three great albums out and it's just too early for a live one. There's no new material to show off, "Hold Back The Night" isn't included, and the best of his newer songs are conspicuously absent. It's got great sound though and kicks harder than most live recordings to date. For avid fans or those who want a Parker sampler. Better yet, try to find a copy of Live At Marble Arch, a 1976 recording of GP & The Rumour produced by Nick Lowe. Only a few thousand were printed in DJ copies but they do exist.**

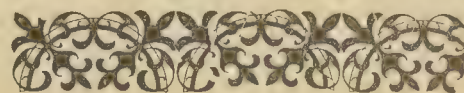
Tom Robinson Band/Pow-
er In The Darkness/Harvest

Tom Robinson is gay and writes quite a few message songs against prejudice and injustice. But that's not as important as the fact that he writes good time rock'n'roll in the same droll manner of his hero Ray Davies. Infectious melodies and sharp lyrics played by as good a rock band as Tom Petty's Heart-

breakers. I like my social consciousness to be good rock'n'roll too, and the TRB can perhaps accomplish goals in England more easily than The Sex Pistols or The Clash. Get it while it contains the extra LP. Best cuts: "Long Hot Summer", "Ain't Gonna Take It", "2-4-6-8 Motorway", and "Grey Cortina".**

Loudon Wainwright III/
Final Exam/Arista

Wainwright's like a former lover who you hope will come back. But he's failed to deliver since his fourth album and this is his seventh. His effort this time is somewhat more promising than his last, mainly because he didn't produce it. He's always worked best with little or no production help and no backup musicians. (His first three LPs are still his best.) Here he gets help from Slow Train, an adequate rock band. Best cuts are: "Fear of Flying" a hilarious companion to his earlier "Plane Too", the semi-autobiographical C&W tune "Two Song Set" (although it's ruined by a wrongheaded arrangement), and "Golfin' Blues" a funny and intelligent up-dated 12-Bar blues which proves he can still write like in his salad days. A word of advice Loudie: Don't try to be a big star and get rid of the band and you'll be alright. Now get outta here ya' knucklehead. I love ya'.**



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Tom Petty & The Heartbreakers/You're Gonna Get It/Shelter

I liked their first album but I could never figure out why. Maybe it was the hit single "Breakdown" or the Byrdsish "American Girl" that did the trick. The latest LP is a more cogent effort. The band sounds tighter now that they've been together longer.

Petty still sounds a bit too much like Roger McGuinn to suit me, especially on cuts like "When the Time Comes" and "Magnolia" with their jangling 12 string guitar arrangements. The group is more hard rockin' this time and songs like "Too Much Ain't Enough" and "I Need To Know" prove it. Gonna be big.**

Carlene Carter/Warner Bros.

The daughter of June Carter Cash and Carl Smith gets together with Graham Parker and The Rumour, Nick Lowe and various members of Rockpile to produce a delicious blend of country, rock and pop. Carter's strong vocals combined with early Brinsley Schwarz-style country rock and The Rumour's own vitality evoke Ronstadt at her best. Songs from Alex Call of Clover, Tracy Nelson, Parker's own "Between You and Me", as good as the original, and four tunes by Carter herself, especially "Who Needs Words" display the emotional vocal depth and wide range of her talents.**

Radio Birdman/Radios Appear/Sire

These guys hail from Australia but aren't the bastard brothers of The Bee Gees. New Wave (if the term still exists) energy with lots of guitar and keyboards. Manic music from down-under. Strongest cuts: "Murder City Nights", a cover of The Thirteenth Floor Elevators' "You're Gonna Miss Me", "Do The Pop", "Man With Golden Helmet". They owe a lot to The Doors and the Austin school of rock.

by Monte Martinez

Yesterday & Today/Struckdown/London

The opening title cut takes them a step forward from their previous album, Y&T. STRUCKDOWN is absolutely mind blowing with its many chord changes and full range vocals. The rest of side one with the exception of the guitar playing is lacking excitement, since these songs are not as well written. Side two has more variety and punch but again with the exception of the guitar, the full sound is not creative enough to match Yesterday & Today's fine first LP. Their stage performance is much awaited and may put fire behind these songs. Keep your ears open.**

No Dice/Capitol

Capitol is trying to jump on the punk bandwagon but no dice. This 4-piece band is more middle-of-the-road Anglo-rock than punk. A cross between Badfinger and Rod Stewart & The Faces. Bassist Gary Strange's song-writing talent is the key to the group's success. He can write in any style, guaranteeing AM/FM crossover airplay. Lead singer

Peaches' sandpaper voice sounds a lot like Rod's (especially on "Silly Girl" and "Why Sugar") but you can hear Daltry and ump-teen others in it too. A group with mucho potential.**

by Dean R. Friedman

AC/DC/Powerage/ Atlantic

AC/DC has served up an LP full of powerful guitars and vocals, properly naming it POWERAGE. The album's strong points are the bristling, high energy guitars and straight forward vocals, while its weak point is a lack of scope. Lead vocalist Bonn Scott assaults the listener with his raspy, growling vocals and guitarists Angus and Malcolm Young keep a wall of heavy metal erected throughout POWERAGE.

My favorites on this LP are "Kicked in the Teeth" and "Rock'n'Roll Damnation", the latter showcasing blue-print rock and roll harmonies and guitars.

AC/DC has earned their following playing raucous, rockin' music and this offering fits into that category. POWERAGE unveils no novel or unique approaches, but it IS rock steady. And that's what it is all about children.**

Patti Smith/Easter/ Arista

Patti Smith is The Universal Mother and a true believer in the power of the seed of rock'n'roll. Her vocals and her work with the band are better. This is the fully-realized Patti Smith on vinyl. The single "Because The Night" co-written with Bruce Springsteen should win her new fans. A masterpiece.**

FILM REVIEWS



Dylan leads as The Band follows
in The Last Waltz. by Karen Koch

The Last Waltz may not immortalize The Band in the rock and roll hall of fame but it does send them off in style. After all, any band that survives "the road" for sixteen years deserves some recognition when they decide to call it quits.

Band members Robbie Robertson, Rick Danko, Levon Helm, Richard Manuel and Garth Hudson are joined on stage for their farewell concert by rock and roll comrades such as Bob Dylan, Neil Young, Van Morrison, Joni Mitchell, Dr. John and several others. Most of the music by The Band and their friends is memorable, but surprisingly it is Van "the man" Morrison who really gets loose and rocks out.

Morrison comes out on stage wearing something that looks like a leisure suit with rhinestones all over it. But don't get the wrong impression--when he breaks out with "Caravan", it is obvious that clothes don't make the man. Together, Morrison and Dr. John provide the fun and the funk in this rather laid back film.

For a concert film, this one is noticeably slicker and more sedate than films like "A Hard Day's Night" and "Woodstock". Perhaps it is the retrospective nature of the subject that eliminates the hysteria that one usually associates with rock and roll cinema. Also, the film, which is directed by Martin Scorsese, is a semi-documentary, which allows for more manipulation and some beautiful camera work.

Interview scenes where members of The Band reminisce about their days on the road are interspersed between live concert performances and staged ones. The interview sessions work well in the film--they allow us to see these men not just as performers but as real people. Somehow it makes their breakup that much more tangible--more bittersweet.**

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The Cheap Detective is a spoof on the hard-boiled detective film genre. It was written by Neil Simon, directed by Robert Moore and stars Peter Falk. Simon combined plots mainly from The Maltese Falcon, The Big Sleep and Casablanca. Those films were based on stories written by Dashiell Hammett and Raymond Chandler. They usually had Humphrey Bogart as the tough private eye. Falk, of course, plays the Bogie character. He's supported by a large cast of comedy and character actors that includes Madeline Kahn, Eileen Brennan, Ann-Margaret, Dom DeLuise, Paul Williams, Sid Caesar, Phil Silvers and Fernando Lamas among others. The acting is fine on all counts, especially Falk, Kahn and Caesar.

The trouble with The Cheap Detective is that it's too easy a target. If Neil Simon hadn't done it Mel Brooks would have and I don't know which would have been worse. Weak writing is the root of the problem. More time and care should have been taken with the script. The same thing happened with Brooks' High Anxiety. I didn't laugh much in either film. Besides, the original lines in Chandler's detective yarns are much funnier than the jokes and double entendres Simon sticks in his players' mouths.

The Cheap Detective is better than Simon's Murder By Death though. So if you see Cheap Detective take some laughing gas before you go.

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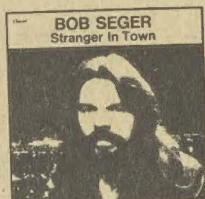


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